



A celebration of
Martin Luther
King Jr. Day

I BELIEVE

MASTERWORKS CONCERT

**HESSTON
COLLEGE** 
START HERE, GO EVERYWHERE

Jan. 14, 2023, 7 p.m.
Hesston Mennonite Church

A NOTE FROM THE DIRECTOR

Welcome to the annual Hesston College masterworks concert, one of the longest traditions on our campus! In fact, we began performing masterpieces long before we even had a piano on campus. Just imagine hearing Handel's Messiah sung a cappella!

We are honored to share a program of music that features works by African-American composers on the weekend of Martin Luther King Jr. Day. This federal holiday occurs on the third Monday of January and was established in 1986 to commemorate the birthday of Dr. King, born January 15, 1929. While Dr. King's assassination in 1968 may seem long ago, it is worth noting that he was born in the same year as well-known broadcast journalist Barbara Walters, who passed away only two weeks ago. We could all be living contemporaries of Dr. King.

Last February, Sunflower Performing Arts hosted a youth performance of "Freedom Riders" by Mad River Theatre Works. During the question and answer session following the show, a young student asked if the Freedom Riders ended racism in America. That is quite the question to unpack! It makes us reconcile the fact that progress to improve diversity, equity and inclusion in our society has many underlying levels of complexity. Music is no exception, as African-American composers have historically received inadequate amounts of publishing to make their works accessible. This leads us to primarily associate African-American composers with Spirituals and Gospel music while a large cannon of music is left unknown.

I am so excited to share the repertoire of this program for you. It offers a wide variety of genres, including spiritual, art song and oratorio. You can read more about the composers, authors and artists at hesston.edu/masterworks. Quite poignant is the text of the final work, *Credo*, a cantata based on the writing of W.E.B. Du Bois. The text was originally published in 1904 and Bonds completed the musical setting in 1967. The work was finally published in 2022, making our performance today possible. Through this lifespan, one might expect the text to feel outdated, and arguably its reference only to men and to the "Negro Race" does require us as a listener to put it into historical context. However we can not deny the relevance that it still holds today. I hope that this program is both thought provoking and inspiring.

Thank you for supporting the arts at Hesston College

Russell Adrian, Director of Choral Activities



I BELIEVE

Jump Back Honey, Jump Back

William Dawson (1899-1990)
Text by Paul Laurence Dunbar (1872-1906)

My Lord, What a Mourning

Spiritual
Text from Matthew 24:29

Evan J. Nelson, baritone
Ken Rodgers, piano

Heart on the Wall

Robert Owens (1925-2017)
Text by Langston Hughes (1901-1967)

1. Heart
2. Remembrance
3. Girl
4. Havana Dreams
5. For Dead Mimes

Dr. Holly Swartzendruber, soprano
Masterworks Orchestra

An offering will be collected during the stage transition. Checks may be written to Hesston College or you may donate by credit card at www.hesston.edu/give with designation "Bel Canto Offering."

Credo

Margaret Bonds (1913-1972)
Text by W.E.B. Du Bois (1868-1963)

1. I Believe in God
2. Especially Do I Believe in the Negro Race
3. I Believe in Pride of Race
4. I Believe in the Devil and His Angels
5. I Believe in the Prince of Peace
6. I Believe in Liberty
7. I Believe in Patience

Dr. Carren Moham, soprano
Evan J. Nelson, baritone
Masterworks Chorus and Orchestra

TEXT AND TRANSLATIONS

Jump Back Honey, Jump Back by Paul Laurence Dunbar, "A Negro Love Song"

Seen my lady home las' night,
Jump back, honey, jump back.
Hel' huh han' an' sque'z it tight,
Jump back, honey, jump back.
Hyeahd huh sigh a little sigh,
Seen a light gleam f'om huh eye,
An' a smile go flittin' by --
Jump back, honey, jump back.

Hyeahd de win' blow thoo de pine,
Jump back, honey, jump back.
Mockin'-bird was singin' fine,
Jump back, honey, jump back.

An' my hea't was beatin' so,
When I reached my lady's do',
Dat I could n't ba' to go --
Jump back, honey, jump back.

Put my ahm aroun' huh wais',
Jump back, honey, jump back.
Raised huh lips an' took a tase,
Jump back, honey, jump back.
Love me, honey, love me true?
Love me well ez I love you?
An' she answe'd, "'Cose I do" --
Jump back, honey, jump back.

My Lord, What a Mourning, text from Mathew 24: 29

My Lord, what a mourning,
My Lord, what a mourning,
Oh, My Lord, what a mourning,
When the stars begin to fall.

You'll hear the trumpet sound,
To wake the nation under ground,
Looking to my God's right hand,
When the stars begin to fall.

Heart on the Wall, poetry by Langston Hughes

1. Heart

Pierrot
Took his heart
And hung it
On a wayside wall.

He said,
"Look, Passers-by,
Here is my heart!"

But no one was curious.
No one cared at all
That there hung

Pierrot's heart
On the public wall.

So Pierrot
Took his heart
And hid it
Far away.

Now people wonder
Where his heart is
Today.

2. Remembrance

To wander through this living world
And leave uncut the roses
Is to remember fragrances where
The flower no scent encloses.

3. Girl

She lived in sinful happiness
And died in pain.
She danced in sunshine
And laughed in rain.

She went one summer morning
When flowers spread the plain,
But she told everybody
She was coming back again.

Folks made a coffin
And hid her deep in earth.
Seems like she said:

*My body
Brings new birth.*

For sure there grew flowers
And tall young trees
And sturdy weeds and grasses
To sway in the breeze.

And sure she lived
In growing things
With no pain
To laugh in sunshine
And dance in rain.

1. Havana Dreams

The dream is a cocktail at Sloppy Joe's --
(Maybe -- nobody knows.)

The dream is the road to Batabano.
(But nobody knows if that is so.)

Perhaps the dream is only her face --
Perhaps it's a fan of silver lace --
Or maybe the dream's a Vedado rose --
(Quien sabe? Who really knows?)

5. For dead mimes

O white-faced mimes,
May rose leaves
Cover you
Like crimson
Snow.

And may Pierrette,
The faithful,
Rest forever
With Pierrot.

Credo, W.E.B Du Bois. Bracketed numbers refer to the movement of Bond's setting

[No. 1] **I believe in God** who made of one blood all races that dwell on earth. I believe that all men, black and white, are brothers, varying through Time and Opportunity, in form and gift and feature, but differing in no essential particular, and alike in soul and in the possibility of infinite development.

[No. 2] **Especially do I believe in the Negro Race;** in the beauty of its genius, the sweetness of its soul, and its strength in that meekness which shall yet inherit this turbulent earth.

[No. 3] **I believe in pride** of race and lineage and self; in pride of self so deep as to scorn injustice to other selves; in pride of lineage so great as to despise no man's father; in pride of race so chivalrous as neither to offer bastardy to the weak nor beg wedlock of the strong, knowing that men may be brothers in Christ, even though they be not brother-in-law.

I believe in Service—humble reverent service, from the blackening of boots to the whitening of souls; for Work is Heaven, Idleness is Hell, and Wage is the “Well done!” of the Master who summoned all them that labor and are heavy laden, making no distinction between the black sweating cotton-hands of Georgia and the First Families of Virginia, since all distinction not based on deed is devilish and not divine.

[No. 4] **I believe in the Devil** and his angels, who wantonly work to narrow the opportunity of struggling human beings, especially if they be black; who spit in the faces of the fallen, strike them that cannot strike again, believe the worst and work to prove it, hating the image which their Maker stamped on a brother's soul.

[No. 5] **I believe in the Prince of Peace.** I believe that War is Murder. I believe that armies and navies are at bottom the tinsel and braggadocia of oppression and wrong; and I believe that the wicked conquest of weaker and darker nations by nations whiter and stronger but foreshadows the death of that strength.

[No. 6] **I believe in Liberty for all men;** the space to stretch their arms and their souls; the right to breathe and the right to vote, the freedom to choose their friends, enjoy the sunshine and ride on the railroads, uncursed by color; thinking, dreaming, working as they will in the kingdom of God and love.

I believe in the training of children, black even as white; the leading out of little souls into the green pastures and beside the still waters, not for pelf or peace, but for Life lit by some large vision of beauty and goodness and truth; lest we forget, and the sons of the fathers, like Esau, for mere meat barter their birthright in a mighty nation.

[No. 7] **Finally, I believe in Patience**—patience with the weakness of the Weak and the strength of the Strong, the prejudice of the Ignorant and the ignorance of the Blind; patience with the tardy triumph of Joy and the mad chastening of Sorrow—patience with God.

MASTERWORKS ORCHESTRA

Violin I

Joan Griffing
Nancy Woodruff

Violin II

Rebecca Schloneger
Shelley Closson
Judy Naillon

Viola

Kristen Smaglik

Cello

Seth Girton

Bass

Dennis Danders

Flute

Kristin Shaffer

Oboe

Cindy Thompson

Clarinet

Leslie Nicholas

Bassoon

Angela Hull

Horn

Alice Kirsch
Taylor Ensminger

Trumpet

Kyle Unruh

Timpani

Luc Brust

Piano

Ken Rodgers

MASTERWORKS CHORUS

Soprano

Meg Beyer
Hadassa Friesen Pauls
Risa Fukaya*
Katherine Goerzen*
Lois Harder*
Desirae Rodriguez

Alto

Alyssa Burkholder
Heidi Hochstetler*
Joy Jones
Madi Kaufman*
Kara Longenecker
Ginny Miller
Sadie Oesch
Renaë Schmidt Peters*
Addie Schmucker
Molly Simmering*
Rachel Weaver

Tenor

Luke Allison
Del Hershberger*
Michele Hershberger*
Luke Huyard
Peter Lehman*
Andrew Miller
Seth Rudeen*
Jack Shingler
Isaac Tice*

Bass

Jeff Baumgartner*
Abraham Cadillo Quispe
Chris Guanche
Jesse Kanagy
Riley King*
Levi Knopp
Daniel Miller
Eli Stoll
Aidan Swartzendruber
Joy Widjaja

**community member*

UPCOMING PERFORMING ARTS EVENTS

Feb. 6: Sunflower Performing Arts:

Our Song, Our Story: The New Generation of Black Voices, 7 p.m.
Hesston Mennonite Church

March 1 to 5: Spring Musical: *The Apple Tree*, Black Box Theater,
Keim Center

April 2: Sunflower Performing Arts: pax duo, 3 p.m.
Hesston Mennonite Church

April 26 to 30: Theatre for Young Audiences production: *Tomato Plant Girl*

May 12: Bel Canto Singers concert, 7 p.m., Hesston Mennonite Church

May 12 to 13: Student recitals, 2 and 4 p.m.

Stay Informed! Email finearts@hesston.edu to receive monthly updates about upcoming performances.

Visit for more information about
Hesston College's Performing Arts



hesston.edu/finearts



Holly Swartzendruber, D.M.A., is on the faculty at Hesston College where she teaches private voice and serves as director of the Sunflower Performing Arts series. She earned a B.A. in music from Goshen College and a Master of Music in vocal performance with a vocal pedagogy emphasis from Ohio University. She completed work for her Doctor of Musical Arts degree from the University of Kansas in 2001. Among the theatric and operatic roles Holly has performed are Lucia from Britten's "The Rape of Lucretia," Despina from Mozart's "Così fan tutte," Sarah from "Quilters" by Damashek, and Amahl's mother from "Amahl and the Night Visitors" by Menotti.



Soprano, **Carren Moham**, comes from Oklahoma where she received the Bachelor of Arts in Music Education degree from Northeastern State University in Tahlequah, Oklahoma and the Master of Music degree from the University of Oklahoma in Norman. Dr. Moham later matriculated to The Ohio State University in Columbus, where she was the first to earn the doctorate in vocal health and a doctorate in Black Music History. Recognized for her research and concerts of songs by African-American composers, Dr. Moham released a recording entitled *Sonnets on Love, Rosebuds and Death: Songs by African-American Women*. Currently, Dr. Moham is Vice President of Academics at Hesston College.



A native of Albany, Ga., Baritone **Evan J. Nelson** is establishing his career as an accomplished performer across operatic, concert and recital stages. Most recently, Mr. Nelson was excited to return to Teatro Nuovo as a resident artist where he sang the role of Alessio as well as covered the role of Rodolfo in Bellini's *La Sonnambula* in addition to other concert performances throughout the summer. He is pursuing a Doctorate of Music Arts degree from the University of Missouri-Kansas City Conservatory. His previous degrees include a Bachelor of Arts in music and theatre from Florida State University and a Master of Music in vocal performance from Binghamton University.



Russell Adrian, D.M.A., has been a member of the Hesston College music faculty since 2015. He conducts the Bel Canto Singers, teaches music theory and has led three International Chorales on three-week tours of Europe. He holds a Doctor of Musical Arts degree in conducting from the University of Minnesota (Minneapolis), Master of Music degree in choral conducting from the University of Wisconsin-Madison and graduated from Bethel College (North Newton, Kan.) with degrees in music and mathematics. He resides in rural Goessel with his wife, Camille, and three children, Hannah, Micah and Elijah.



Kenneth Rodgers, M.M., has been on the Hesston College music faculty since 1988. He conducts the Hesston College Global Voices and teaches organ and music appreciation classes. As an organist, Ken has accompanied Hesston College choirs on numerous tours of Europe. He has also given recitals in Germany and throughout the United States. A native of central Kansas, Ken is a 1985 Hesston College graduate and holds a bachelor's degree from Goshen (Ind.) College and a master's degree in church music from the University of Kansas.

Read full artist bios at hesston.edu/masterworks

